



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

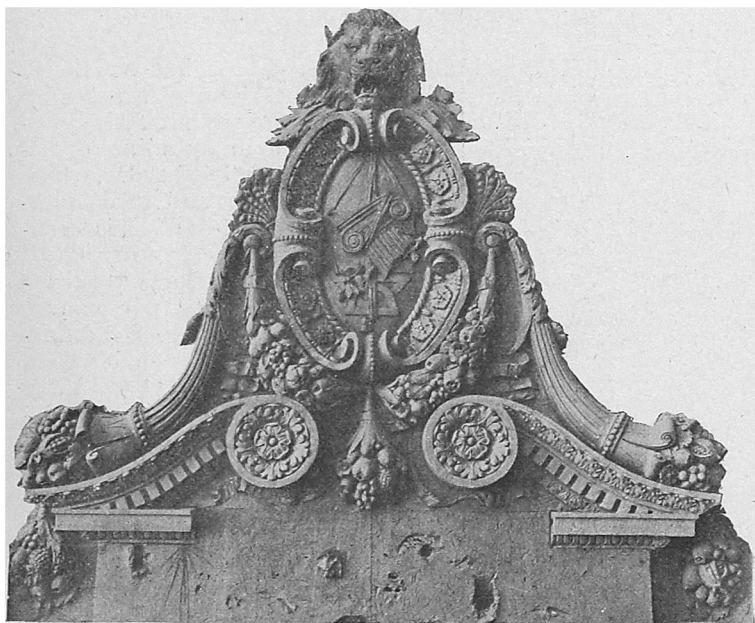
Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

As the means for protecting the light from the fitful effect of the wind the next step of the lamp is the lantern. One of the specimens comprises a gourd filled with small holes. This was filled with fire-flies and used upon board vessels for the purpose of lighting the compass. Another fire-fly lamp of a later date comes from the West Indies. It is about eighteen inches high and is constructed with three stories, each like a cage, with vertical bamboo slats, and provided with small doors. The fire-flies, which in the tropics are very large and brilliant, are imprisoned in these cages and



DECORATION IN TERRA COTTA. BY THE PERTH AMBOY TERRA COTTA CO.

fed from day to day, retaining their lighting power for a long time. There is also shown an old English lanthorn, such as was used by the town watchman in the olden times, and which might have well shown out the portly form of old Jack Falstaff. It is a huge black cylinder with a conical top, in which is inserted a large ring. The light shines through horn, a material said to have been utilized by good King Alfred. This was the king who measured the time spent in his prayers by the burning of his candle. As the unprotected candle burns very uncertainly, the good king, not wishing to pray over time, invented the horn plates.

Japanese lamps, like their candles, have changed very little since almost prehistoric times. They take to colors, and the more color their paper lanterns show the merrier is the time. Their gifu hangs outside the house, and is provided with a bell that rings as the wind sways it back and forth. In some of their larger and more elaborate lanterns the oil saucer is used instead of the candle.

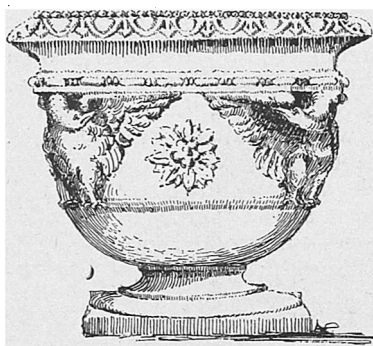
Among the specimens there are some that are in every sense of the word curios. A lamp used in Spain by snail-hunters is one of these, as well as the two little lamps used by the cavaliers of Seville to hang to the ends of their stiffly-waxed mustachios. A brick with a hole for fat and a wick comes from among the bakers of Oxford, England, where it is very commonly used. A Sticking Tommy, a socket with sticking prongs, completes the catalogue of nondescripts.

A subdivision shows devices for the measuring of time by candles or lamps. The Pacific Islander calculates the time of night by the number of nuts burned from his string. In China certain ceremonials are timed by the stated burning of a joss stick. The same is used by the Chinese doctor to time the taking of medicines, he carefully bending the joss stick into certain lengths. Messengers or others who desire to awake in a comparatively short time light a joss stick and place it between their toes. The burning awakens them promptly when the fire reaches the critical point.

Even to-day the palace clock of the Chinese emperor is given time in the night by means of the burning of the wick in a huge oil lantern. Probably the last of these devices, that is, the latest in time of conception, is the ordinary candle marked boldly upon its surface the number of the hour that it has burned since lighting.

AMERICAN DECORATIVE SCULPTURE—III.

ILLUSTRATED WITH EXAMPLES OF WORK EXECUTED BY THE PERTH AMBOY TERRA COTTA COMPANY.



VASE IN TERRA COTTA.

IN our September and October issues we described and illustrated the productions in terra cotta made by the Perth Amboy Terra Cotta Company, of Staten Island and New York. By an oversight on our part, the work was ascribed to the "American Terra Cotta Company," an institution which has no existence, instead of the Perth Amboy Terra Cotta Company, which is the

correct designation of the firm whose products we are at present describing.

Terra cotta as a building material is essentially a product of the age: though its use primarily was the outcome of certain requisite conditions encountered in the erection of office buildings, it quickly developed from mere utility and, no longer confined to the structure of floor arches and the enclosing of beams, appears in the fronts of buildings with its inherent beauties well developed, challenging attention as much for its esthetic qualities as well as for those more solid merits which make it one of the most valuable of building materials.

Terra cotta was at first introduced as an imitation stone, and still possesses great structural utility, being used in string-courses, sills, copings, panels, or as the entire walling, and is thus a substitute for the heavy masses of brickwork and stone. Its great adaptability to every form and position, and its great responsiveness to artistic thought in surface decoration, suggested its use for decorative as well as



DECORATION IN TERRA COTTA. BY THE PERTH AMBOY TERRA COTTA CO.

structural purposes. Its richness of color, and its great capability for magnificence of effect, render it the ideal of convenience and luxury in modern architecture. The result is, that architectural problems which have hitherto been solved by means of stone, or brick, or wood, are now both structurally and artistically composed of terra cotta. This material occupies a medium position in point of weight, manufactured size and color, between stone and brick, and,

while it possesses qualities which are peculiar to itself, it at the same time partakes largely of the character of both.

It is in its more decorative aspect that we wish to regard terra cotta at present. In decorating stone work the sculptor is confronted with a rectangular tube of stern, uncompromising material, whereas in terra cotta he possesses a plastic mass, easily manipulated and modeled, and assuming with equal readiness any form that the mind may suggest, wherein lies the superiority of terra cotta, that permits the greatest magnificence of effect with great economy of cost. The relief of ornament in terra cotta need not be so limited as in stone, and that system of decoration known as "cameo" is as easily rendered by terra cotta as the "intaglio," one to which stone is somewhat confined. Repeated ornament is especially easy to obtain, and although repetition of molded ornament is not a thing for vigorous imitation, there are occasions when it is effective as well as economical.

Terra cotta possesses one great advantage over stone for its use in cities, and that is, the surface, which, after its baptism of fire, is capable of successfully resisting the strongest gases and acids that the foulest city air contains, and one which every shower of rain restores to its pristine freshness, washing off the tender over-tones which smoke and soot so delicately spread.

The very facility with which terra cotta can be molded into every conceivable form of ornament is indeed at once its greatest virtue and its greatest drawback. There is a continual temptation to overload the material with ornament, and indulge in prettiness and sensuous display, and thus its unrestrained use is likely to militate in the worst way against the high and pure laws of true architecture. The very ease with which it realizes the modeler's thought, which is one of its best qualities, is also a quality which tends to the production of a large amount of poor and overdone work, and also to a standard of work which is unrestrained by the severity which stone, to a certain degree, imposes on design, and unless the designer is capable of severity and self-denial, a class of work will be produced that is frivolous and lacking in fibre.

In all history we find that those peoples who have had to struggle with physical conditions and earn their harvest at the expense of hard labor, have become nationally more noble and dignified, and possessed of greater activity and courage than have those peoples where nature gives almost without the asking, destroying in her prodigality all methods of initiative action. It is the labor they demand, and the skill that has to be employed before they record the thought of the artist, that give to stone and marble the nobility and dignity they possess in architecture. Terra cotta, however, possesses no such barrier before yielding, but, being plastic to a degree, may be said to leap forward to the modeler and, meeting him almost half way, realizes at once the

grandest and broadest conceptions with an ease unequaled in no other material.

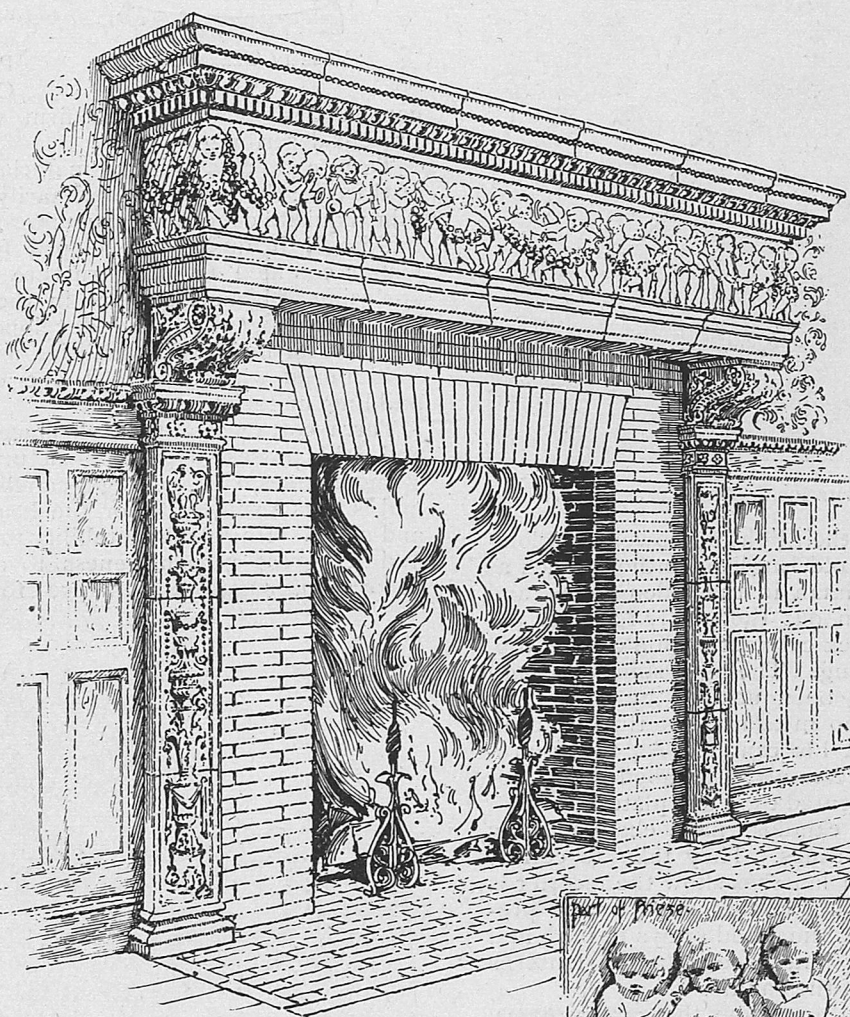
The use of color in terra cotta is beginning to absorb attention of the architect, and in terra cotta he has in his hand a new material that is more susceptible to color treatment than all others. The day has happily dawned when the exteriors of buildings will present to the eye pleasing varieties of color, whose decorative effect cannot be overestimated, and terra cotta is *par excellence* the medium by which color may be restored to our cities.

DECORATIVE NOTES.

A HANDSOME and moderate-priced floor has a field of oak laid in a diamond pattern, interlacing. The border is of stripes of oak and walnut, the walnut strips separated by a line of maple. The border, which is eight and three-quarter inches wide, is twenty-two cents per lineal foot and the field thirty-five cents per square foot. There is a difference in price between the thin and the thick parquetry, and this depends a great deal upon the woods used and the more or less elaboration of the design. Many of these floorings are exquisitely beautiful, the borders being laid out in arabesques, Moorish, Egyptian or geometrical designs. Borders alone are often laid upon old floors to surround the central rug. They come in an infinite variety of design and in every combination of hard wood. The prices vary from twenty-five cents to \$3.00 per square foot when laid. The centre part of the floor may always be filled up with thin goods or parquetry to match after the borders have been laid. The standard width for wood carpeting is thirty-six inches, but it may be ordered in any width up to twelve feet. Wainscotings are made up to order in any wood and of any pattern, and some of the panel wainscotings seen were

very handsome and especially adapted to halls, vestibules and dining-rooms.

THOSE who profess to follow nature seem sometimes rather to be dragging her in the dust. There is a wider view of nature, which includes human nature and that selective and idealizing instinct which is natural to man. It is a long way from being yet proved that the naturalistic designer is more "true to nature" than another. It is one thing to study nature and another to pretend that studies are works of art. In no branch of design has it ever been held by the masters (least of all could it be held by the masters of ornament) that nature was enough. It is only the very callow student who swallows nature whole. "Lor', how natural!" bursts out the admiring rustic. The artist, in like case, thinks to himself, "What perfect art!"



DECORATED MANTELPIECE IN TERRA COTTA. DESIGNED BY N. PIERSON AND EXECUTED BY THE PERTH AMBOY TERRA COTTA COMPANY.